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CATALOGUE

OF AN EXHIBITION OF

ETCHINGS

OF

LONDON, AMIENS BEAUVAIS AND ROUEN

BY

JOSEPH PENNELL

WITH AN INTRODUCTION BY

FITZROY CARRINGTON

FREDERICK KEPPEL & CO.

4 East 39th Street

NEW YORK

DECEMBER 4th to 31st, 1907

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INTRODUCTION

NEVER was the old adage, "Beauty resides in the eye of the beholder," more strikingly exemplified than in these London etchings by Mr. Pennell. From the time of Hollar — whose records of Old London, before the great fire of 1666, are invaluable as historic documents — draftsmen of varying ability have portrayed isolated buildings or scenes which have appealed to them; but not one of them has recorded for us with such completeness, and in a manner at once so satisfying and so beautiful, as has Mr. Pennell, the range of artistic material which London presents, from St. Paul's, magnificent in its sooty grandeur, to that crowning monstrosity of misdirected energy, the Crystal Palace.

London is changing. Commerce and convenience, beyond doubt, are served by such a badly needed thoroughfare as the newly constructed Kingsway; but in the "march of progress" many a familiar and long-to-be-remembered building has vanished, and forever. Of some of these, Mr. Pennell, fortunately, has preserved for us a record — a record not merely of the outward and visible appearance of a building, such as any photographer can give, but of the peculiar spirit which resides in it and in its environment — for, to those who can apprehend it, houses, public buildings, churches, whole

streets, indeed, possess, not less than persons, an individuality peculiar to themselves, which differentiates them one from another in a manner unmistakable to the seeing eye.

That it is he who has revealed to us London, and the beauty of the City in the full-tide of its busy, every-day life, is as little to be questioned as that to Mr. Whistler is due the honor — who would now be rash enough to withhold it? — of having first felt and interpreted the beauty of night — night which could not be painted, so the critics asserted — in his beautiful "Nocturnes." Americans both, yet to each of them has London — dear old smoky London, queen among cities — shown her heart, to each of them revealed the beauty and the poetry with which she is saturated.

In the "Tower Bridge," with a few scrawled lines and a little printer's ink, what a wealth of sunset glory he has captured! How beautiful the mellow quiet that broods over "The Dock Head"! Such etchings as these, done in what might be called Pennell's bolder, more synthetic manner, seem to mark the beginning of yet another phase of his ever-changing, ever-progressing, art — and who can prophesy, in the case of an artist of such resource and variety, combined with such industry as is possible only to an American, where it may lead him?

On the river, Pennell's themes, and his treatment of them, are open to comparison with the work of the supreme masters, Whistler and Haden. Leave the water-front, and the territory is well-nigh all his own. True, Whistler, in a number of his later plates and in his lithographs, has left us a priceless and imperishable record of such things as interested him — little shops at Chelsea, the Old Clothes Exchange at

Houndsditch, or what not — but he has scarcely touched the rich mine from which Mr. Pennell has taken many of his latest and most satisfying artistic treasures. The palaces, the Abbey, St. Paul's, are Pennell's own. Lincoln's Inn Fields has furnished him with themes for some of his most beautiful plates, almost lacelike in their delicacy; "Classic London — St. Martin's in the Fields" and "The Church of St. Mary le Strand" are beautiful in the simplicity of their treatment, altogether satisfying; and who has better rendered the complex and never-ceasing flow of traffic than has he in such plates as "St. Dunstan's, Fleet Street," "Ludgate Hill," or "Leadenhall Market," and by means so simple and so seemingly inadequate?

Study any of the figures in these plates, the horses, the cabs or 'busses. They are, in the main, ghosts, suggestions only; but how well they take their places in the composition, how necessary they are, with how few and simple strokes are they indicated! The "bobby," the swell, the City man, the newsboy, the flower-vender — the essential characteristics of each are there, yet the ensemble is never sacrificed to the individual. We may talk of Callot; he, master that he was, drew his figures — hundreds, thousands of them; but has he better conveyed, or as well, the sense of movement, of mass, as has Pennell in these London plates?

It is outside the scope of this note to consider them all, or even a small portion of them. Space forbids, and the etchings included in this latest London series number nearly one hundred; but certain characteristics they have in common. From the very beginning Mr. Pennell has had a remarkable sense of arrangement, of pattern, and in these etchings of London we see it in

greater perfection than ever. In "Classic London" and "St. Mary le Strand," already mentioned; in "Bridge Street, Westminster," "Victoria Tower, Westminster," and many another, how much of their charm depends upon the way in which they are placed upon the plate, the adjustment of the scene to the space it is to occupy, a wise reticence in line, and a use of blank spaces where such were needed to bring out the beauty of an individual building, or to add dignity to the composition as a whole! All of these London etchings should be seen and studied. In each will be found something, many things, to attract and charm, presented in a manner so direct, so seemingly simple and free from artifice, that one entirely forgets the means whereby they got themselves done, and enjoys only the result.

FitzRoy Carrington.

From "Pennell's London Etchings."
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CATALOGUE.

THE LONDON SERIES.

The plates of the entire London series and of the Amiens and Beauvais series are now destroyed.

1 **Leadenhall Market.**

2 **Ludgate Hill, showing the Holborn Viaduct.**

3 **Classic London,— St. Martin's-in-the-Fields.**

4 **St. Paul's.**

Trial proof, before much additional work in the sky, in the foreground and on the building to the left.

5 **The Same.**

The finished plate.

6 **Cheyne Walk, Chelsea.**

7 **The House Where Whistler Died, No. 74 Cheyne Walk.**

8 **Lindsay Row.**

Showing the house where Whistler painted the portrait of his mother.

9 **Great College Street.**

10 **Rossetti's House.**

11 **On Clapham Common.**

12 **The Pond, Clapham Common.**

13 **Westminster Abbey, West Front.**

14 **The Admiralty.**

Seen from the archway which forms the entrance to Scotland Yard.

15 **St. Clement Dane's.**

16 The Haymarket Theatre.

17 St. Dunstan's, Fleet Street.

18 The Gothic Cross.
In front of Charing Cross Station.

19 The Great Gate, Lincoln's Inn.

20 Lincoln's Inn Fields.

21 The Old Court, Lincoln's Inn.

22 The Hall, Lincoln's Inn.

23 Entrance to the Hall, Lincoln's Inn.

24 Greenwich Park, Number One.
Trial proof, retouched in india ink, by the artist, as an indication for further work.

25 The Same.
The finished plate.

26 Greenwich Park, Number Two.

27 Waterloo Bridge and Somerset House.

28 King's College, The Embankment Gate.

29 Trafalgar Square.

30 Albert Hall.

31 St. Bartholomew's Gate.

32 Entrance to Henry VII's Chapel, Westminster Abbey.
Trial proof, before the additional work in the foreground.

33 The Same.
The finished plate.

34 The Dock Head.

35 The Clock Tower, from the Surrey Side.

36 London Bridge Stairs.

37 Waterloo Towers.

38 Whitehall Court.

39 The Tower Bridge.

40 St. Paul's, The West Door.
Second state.

41 Bridge Street, Westminster.

42 The Great Cranes, South Kensington.

43 Cumberland Terrace, Regent's Park.

44 No. 230 Strand.

45 The Thames, from Richmond Hill.

46 Hampton Court Palace.

47 The Crystal Palace.

Trial proof, before much additional work in the sky, and on the terrace in the middle distance.

48 The Same.

The finished plate.

49 At Richmond.

50 St. James's Palace.

51 Cumberland Gate, Regent's Park.

52 The Marble Arch.

53 The Coliseum.

Trial proof, before the birds and the clouds in the sky, and before much additional work on the columns of the buildings to the right and left of the composition, the roof of the houses, etc.

54 The Same.

55 St. Mary-le-Strand.

56 The Last of Old London.

57 St. Bartholomew's, The Founder's Tomb.

58 St. John's Gate, Clerkenwell.

59 Spitalfield's Church.

60 St. Augustin's and St. Faith's.

61 The Gate of the Temple.

62 The Guild Hall.

There were only three or four satisfactory impressions of this plate.

63 Cannon Street Station.

64 Lambeth.

65 Hempstead Ponds.

66 **Royal Windsor.**

67 **Bushey Park.**

Showing the famous Horse-chestnut Avenue, which is the finest approach to Hampton Court Palace.

68 **The Vale of Health.**

The memory of Keats, Leigh Hunt, Cowden Clark and their friends will always hang around this place.

THE FRENCH SERIES.

AMIENS.

69 **The West Front, Amiens.**

The Cathedral of Amiens, begun in 1220, is in purity and majesty of design perhaps the finest existing medieval structure. It is 469 feet long, 213 across the transepts, and about 150 in height of nave-vaulting. The incomparable façade has three huge porches covered with the richest sculpture, two galleries, the lower arcaded, the upper filled with statues of kings, and a great rose and gable between two low, square towers. The interior is simple and most impressive.

70 **Amiens.**

BEAUVAIS.

71 **The Transept, Beauvais.**

The Cathedral of Beauvais is a fragment consisting merely of choir and transepts, begun in 1225 with the intention of surpassing all other existing churches. The plan failed, owing to stinted expenditure on the foundations, which proved too weak for the stupendous superstructure. The choir, presenting the most beautiful 13th century vaulting and tracery, is 104 feet long and 157 from vaulting to pavement. It possesses superb medieval glass. The great transepts are Flamboyant.

72 **Towers of the Bishop's Palace, Beauvais.**

73 **La Place, Beauvais.**

74 **South Door, Beauvais.**

75 **North Side, Beauvais.**

76 **The West Front, Rouen Cathedral.**

The Cathedral is one of the most impressive existing. The wide front ranges in date from the Romanesque to the Flamboyant. The Florid south tower (Tour de Beurre) is notable. The transepts possess fine rose-windows and admirable sculpture in profusion about their rich gabled portals. The length of the cathedral is 447 feet; the height of the nave 92.

77 **The Cloisters and the Transept Tower, Rouen Cathedral.**

78 **The Flower Market and the Butter Tower, Rouen.**

79 **West Tower, from the Cloisters, Rouen.**

80 **West Tower, from Rue de la Grosse Horloge, Rouen.**

81 **Grosse Horloge.**

82 **Market Place, Rouen.**

83 **Old Rouen, St. Maclou.**

84 **Rouen, from Bon Secours.**

85 **Porch of St. Maclou, Rouen.**

86 **West Front of St. Maclou, Rouen.**

87 **Tower of St. Ouen.**

The abbey church of St. Ouen, a celebrated monument of great size and harmony of design, was built in the 14th and 15th centuries, except the façade, which was finished only recently in a somewhat earlier style than the remainder. The central lantern is as famous for grace and lightness as that of Burgos. Other beauties are the porch of the south transept and the admirable grouping of the apse and radiating chapels. The length is 453 feet; the height of the nave, 106.

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